

16207 III

musicalia

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COLLECTION LITOLFF.

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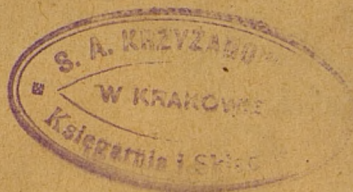
KUCZYNSKI

Die Fahrt zum Licht.

Piano à 4 mains.

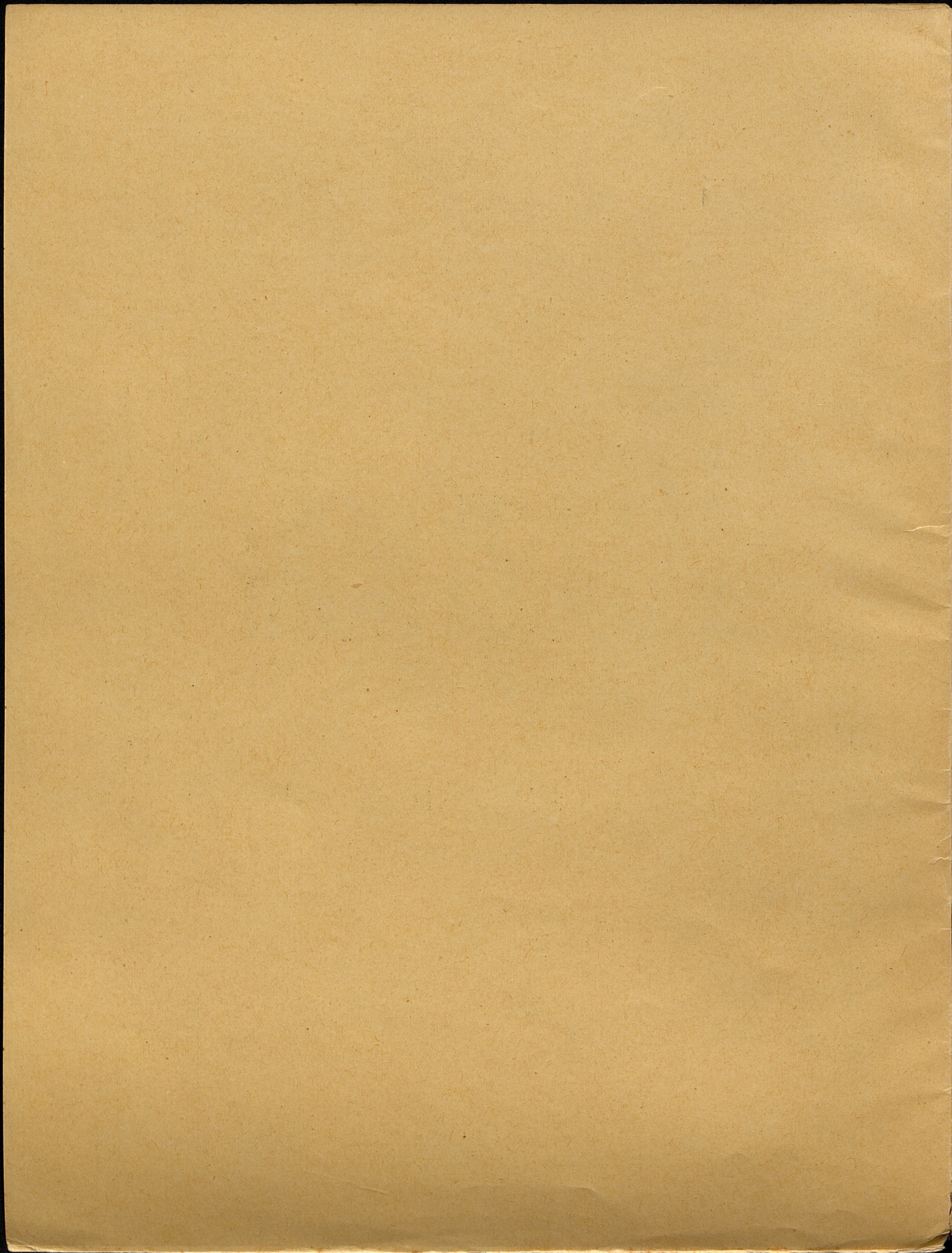
(H. Franke.)


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COLLECTION LITOLFF.

Die Fahrt zum Licht.

Eine symphonische Dichtung
für
grosses Orchester und Chorgesang

von
Paul Kuczynski.

Für Pianoforte zu 4 Händen
bearbeitet
von
H. FRANKE.

**BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.**

BOSTON & NEW YORK:
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16204

III

Mus.



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Seinem Weibe

in memoriam aeternam.

Die Fahrt zum Licht.

Symphonische Dichtung

für großes Orchester und Chorgesang.

Schmerzvoll— vergänglich ist das Glück des Einzelnen, unabwendbar— unvergänglich das große Erdenleid. Gläubig— vertrauend blickt ins Dunkel das Licht der Erlösung.

Mit schmerzlichem Ausdruck, ziemlich langsam. **Paul Kuczynski.**

Secondo.

Str. I. *mp*

Fag.

B. Clar.

Hörner.

dim.

sempre cresc. ed acceler.

A *breit.*

sf sf

ff

Blech Bl.

p Vel. e Bass.

Die Fahrt zum Licht.

5

Symphonische Dichtung

für großes Orchester und Chorgesang.*)

Schmerzvoll— vergänglich ist das Glück des Einzelnen, unabwendbar— unvergänglich das große Erdenleid. Gläubig— vertrauend blickt ins Dunkel das Licht der Erlösung.

Mit schmerzlichem Ausdruck, ziemlich langsam.

Paul Kuczynski.

Primo.

Vel.

mp

Str. I.

Viol.

Clar.

sf *dim.*

mp Engl. H.

sempre cresc.

Holzbl.

ed acceler.

Tutti.

sf sf

A breit.

ff Blech Bl.

Tromp.

p Str. I.

*) Durch die Verlagshandlung sind Chorstimmen, Partitur und Orchesterstimmen— letztere auch leihweise— zu erhalten.

First system of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic support with chords and single notes. Dynamics include *mp* and *cresc.*

Second system of music. The upper staff is marked *Hörner.* and the lower staff *Pos.*. The music includes a *f* (forte) dynamic followed by a *mp* (mezzo-piano) section.

Third system of music. The upper staff has a *poco cresc. sempre* marking, and the lower staff has a *dim.* (diminuendo) marking.

Fourth system of music, beginning with a section marked **B**. The upper staff is marked *Hörner.* and the lower staff *mp*. The system concludes with a *mf* (mezzo-forte) dynamic.

Fifth system of music. The upper staff features a *Vel.* (Vivace) marking.

Sixth system of music. The upper staff includes a *Vel.* marking and a triplet of eighth notes. The lower staff is marked *Fag.* (Fagotto) and *B. Clar.* (Bass Clarinet).

marc. Fl. *mp* *cresc.* Hörner.

Clar. *poco cresc. sempre* Engl. H. *f marc.* Str. I. *mp*

B Ob. *mp* Clar.

Fl. Ob. Clar. *mf*

Viol. *mf* Vel.

Tromp. Br.

3

Holzbl.
mf

cresc.

dim. *mp*

B. Pos.
C. Fag. Tuba.

cresc. *f*

3

Viol. C

mf Holzbl.

cresc.

dim. Br. 3

mp

cresc.

f

8

The musical score is written for Violin, Holzbl., and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The Violin part begins with a C-clef and features a triplet of eighth notes. The Holzbl. part enters with a *mf* dynamic and plays a series of chords. The Piano part consists of a right hand with chords and a left hand with a steady eighth-note accompaniment. Dynamics include *mp*, *cresc.*, *f*, and *dim.*. A bracket labeled 'Br. 3' is present in the Piano right hand. A first ending bracket labeled '8' is at the end of the score.

D Horn.

ff

f

sempre ff

Pos.

mf

cresc. sempre

B. Clar. Fag.

Fag.

ff Pos.

Pos. Tuba.

f

Musical score for piano and orchestra, page 11. The score is in D major and 4/4 time. It features piano accompaniment and orchestral parts for Trombone, Horns, and Strings. The piano part includes complex rhythmic patterns and triplets. The orchestral parts include a prominent Trombone line, Horns, and a String section. The score is marked with various dynamics and performance instructions.

Dynamics and markings include: *ff* (fortissimo), *f* (forte), *sempre ff* (always fortissimo), *cresc. sempre* (always crescendo), *mf* (mezzo-forte), and *ff* (fortissimo).

Instrumental parts are labeled: *Tromp.* (Trombone), *Holzbl.* (Horn), and *Str. I.* (String I).

The score includes a key signature change to D major and a time signature change to 4/4. The piano part features complex rhythmic patterns and triplets. The orchestral parts include a prominent Trombone line, Horns, and a String section. The score is marked with various dynamics and performance instructions.

Br. Vel. Baß. E Weich. Viol. Br.

B. Clar. Fag. *sempre assai f*

Blech Bl. C. Fag. *mp*

Vel. Baß. *marc.*

Harfe.

dolce poco rit. smorz. mp

F

poco rit. Tuba.

Br.

Fag. *poco rit.*

G *Feierlich.*

Blech Bl. *f*

Fag. *mp*

Fag. *f*

Blech Bl. *f*

E Weich.

3

Vel.

mp

Clar.

Str. I.

dolce

poco rit.

smorz.

Str. I.

mp

tr

8

tr

Fl.

tr

Fl. Viol. Harfe.

8

poco rit.

dolce

Ob. Viol.

3

3

Clar. Viol.

G Feierlich.

tr

tr

tr

poco rit.

f

Blech Bl.

Ob. Clar. Engl. H.

mp

f

Blech Bl.

Engl. H.

mp dolce

Fag.

H. *simplice*

Br. Vel.

p dolce

Br. Vel.

J

Primo.

poco rit.

recitativisch

First system of the musical score. The upper staff is for Holzbl. (Woodwind) and the lower staff is for the piano. The Holzbl. part begins with a rest, followed by a melodic line starting on a half note. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand.

Holzbl.
p

Second system of the musical score. The upper staff is for Fl. Clar. (Flute and Clarinet) and the lower staff is for the piano. The Fl. Clar. part begins with a rest, followed by a melodic line starting on a half note. The piano accompaniment continues with the eighth-note pattern.

H *simplice*
Fl. Clar.
p dolce

Third system of the musical score. The upper staff is for Ob. (Oboe) and the lower staff is for Br. (Bassoon). The Ob. part begins with a rest, followed by a melodic line starting on a half note. The Br. part begins with a rest, followed by a melodic line starting on a half note. The piano accompaniment continues with the eighth-note pattern.

Ob.
Br.
sempre dolce

Fourth system of the musical score. The upper staff is for Br. (Bassoon) and the lower staff is for Ob. (Oboe). The Br. part begins with a rest, followed by a melodic line starting on a half note. The Ob. part begins with a rest, followed by a melodic line starting on a half note. The piano accompaniment continues with the eighth-note pattern.

Br.
Ob.
Clar.

Fifth system of the musical score. The upper staff is for Viol. Solo. (Violin Solo) and the lower staff is for Viol. (Violin). The Viol. Solo. part begins with a rest, followed by a melodic line starting on a half note. The Viol. part begins with a rest, followed by a melodic line starting on a half note. The piano accompaniment continues with the eighth-note pattern.

poco rit. J
Viol. Solo.
recitativisch
Viol.

Sixth system of the musical score. The upper staff is for Viol. (Violin) and the lower staff is for Clar. (Clarinet). The Viol. part begins with a rest, followed by a melodic line starting on a half note. The Clar. part begins with a rest, followed by a melodic line starting on a half note. The piano accompaniment continues with the eighth-note pattern.

Viol.
Clar.

Clar. Clar.

First system of musical notation. The upper staff is for Clarinet (Clar.). It begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. The lower staff is a grand staff (treble and bass clefs) with mostly whole and half notes.

Ruhig. K Sehr ruhig.
Hörnersolo.

precipit. poco rit. rit.

Second system of musical notation. The upper staff is for Horn (Hörnersolo). It features a treble clef and a key signature of one flat. The music includes slurs and dynamic markings. The lower staff continues the grand staff from the previous system. The tempo marking "Ruhig." (Calm) is present, along with a key signature change to C major (K) and the instruction "Sehr ruhig." (Very calm).

B. Clar.

Third system of musical notation. The upper staff is for Bass Clarinet (B. Clar.). It features a bass clef and a key signature of one flat. The music includes slurs and dynamic markings. The lower staff continues the grand staff. The instrument label "B. Clar." is placed below the staff.

B. Clar. Clar. u. Horn.

Fourth system of musical notation. The upper staff is for Bass Clarinet (B. Clar.) and Clarinet/Horn (Clar. u. Horn.). It features a bass clef and a key signature of one flat. The music includes slurs and dynamic markings. The lower staff continues the grand staff. The instrument labels "B. Clar." and "Clar. u. Horn." are placed below the staff.

molto espress.

Fifth system of musical notation. The upper staff is for Bass Clarinet (B. Clar.). It features a bass clef and a key signature of one flat. The music includes slurs and dynamic markings. The lower staff continues the grand staff. The instruction "molto espress." (very expressive) is written above the staff.

Engl. H. Tromp. Primo. Bässe.

Sixth system of musical notation. The upper staff is for English Horn (Engl. H. Tromp.) and First Trumpet (Primo). It features a treble clef and a key signature of one flat. The music includes slurs and dynamic markings. The lower staff continues the grand staff. The instrument labels "Engl. H. Tromp.", "Primo.", and "Bässe." are placed above the staff.

Clar.

precipitando *rit.*

Ruhig. **K** Sehr ruhig.

Clar. *pp* 1 2 3 4 5

Viol.

Fl. Viol.

Viol. Solo. *espress. recitativisch*

L

Fag. *Primo.*

Clar. *poco rit.*

Sehr ruhig.

Hörner.

Primo.

Clar. Hörner.

precipitando

cresc. poco rit.

L

Ruhig.

precipitando poco rit.

rit.

Sehr ruhig.

Viol. e. sord.

pp

Viol. Solo.

Recitat.

unruhig

cresc.

sf

precipitando

poco rit.

Clar.
B. Clar.

rit.

M Hörner.
Bassi.

Fag. Vol.

p Horn. *pp* Horn.

Fag.

Clar. Fag. Horn.

dolce

Fag. Engl. Horn.
Horn.

Fag.

dolce

First system of piano score. Treble and bass staves in A major (three sharps). The treble staff features a melodic line with triplets and a sixteenth-note figure. The bass staff provides harmonic support with chords and moving lines. The tempo marking *appassionato* is present.

Second system of piano score. Continues the melodic and harmonic development. The treble staff has a triplet and a ritardando (*rit.*) marking. The bass staff has rests followed by a chordal entry.

Third system of piano score. Includes a section marked 'M' in 3/4 time. The treble staff has a triplet. The bass staff has a first ending bracket labeled '1'. Instrument labels include Viol., Br., Horn., and Engl. H. A piano (*p*) dynamic marking is present.

Fourth system of piano score. Continues the melodic line in the treble staff and the harmonic accompaniment in the bass staff. Instrument labels include Viol. and Engl. H.

Fifth system of piano score. Features a section marked '1' with a first ending bracket. The treble staff has a first ending bracket labeled '1' and a *dolce* marking. The bass staff has a first ending bracket labeled '1'. Instrument labels include Horn. and Str. I.

Sixth system of piano score. Continues the melodic and harmonic development. The treble staff has a first ending bracket labeled '1'. The bass staff has a first ending bracket labeled '1'. Instrument labels include Ob. and Clar.

Harfe.

First system of music, featuring a harp (Harfe.) in the right hand and a bass line in the left hand. The harp part consists of arpeggiated chords and single notes.

N

dolce
Vel.

Pauke.

Second system of music, featuring a horn (Horn.) in the right hand and a bass line in the left hand. The horn part is marked *dolce* and *Vel.* (velocity). The percussion part (Pauke.) is marked with a drumstick.

Pauke.

Br.

Third system of music, featuring a horn (Horn.) in the right hand and a bass line in the left hand. The horn part is marked with a drumstick. The percussion part (Pauke.) is marked with a drumstick.

Fourth system of music, featuring a horn (Horn.) in the right hand and a bass line in the left hand. The horn part is marked with a drumstick.

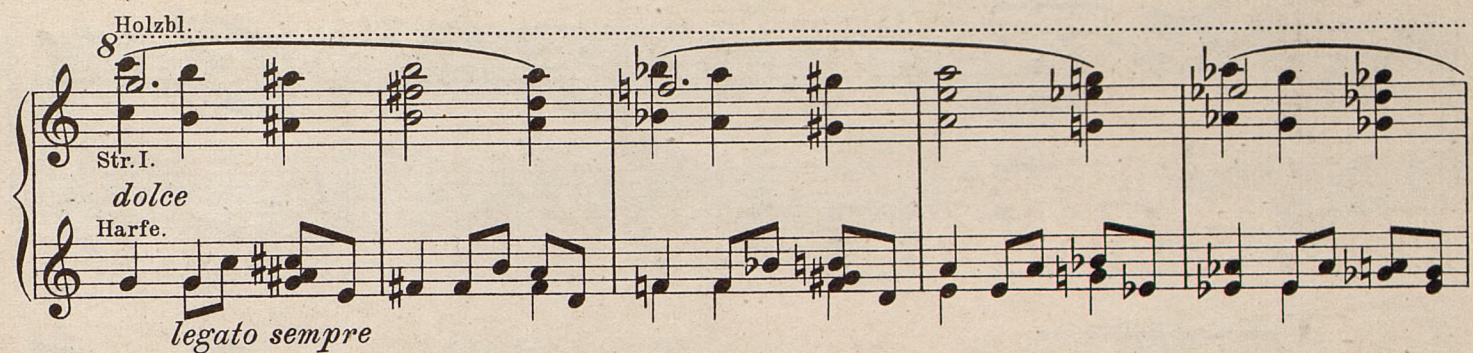
Horn.
dolce
Pauke.

Fifth system of music, featuring a horn (Horn.) in the right hand and a bass line in the left hand. The horn part is marked *dolce* and the percussion part (Pauke.) is marked with a drumstick.

Hörner.

Sixth system of music, featuring a horn (Horn.) in the right hand and a bass line in the left hand. The horn part is marked with a drumstick.

Holzbl.
8
Str. I.
dolce
Harfe.
legato sempre



N
8
dolce
Hörner.




Engl. H.



dolce
Hörner.



Viol.



Str. I.
sehr innig

Str. I. u. Harfe.
dolce

B. Clar. Fag.
più f
dim.

P
zart
espress.
Pos. 3
Pos. 3

Viol.

sehr innig und einfach

0

Str. I.
dolce

Clar.

Str. I.

più f

dim.

P *zart*

Str. I. Holzbl.
p

Str. I. Holzbl.

26

Hörner.
Pos.

This musical score is for a Horns and Piano ensemble. It features a single staff for the Horns (Hörner) and a grand staff for the Piano (Pos.). The Horns part is written in a soprano clef with a key signature of three sharps (F#, C#, G#). The Piano part consists of a right-hand staff in a soprano clef and a left-hand staff in a bass clef, both with a key signature of three sharps. The music is in 2/4 time. The score begins with a piano (p) dynamic marking. The Horns part plays a series of chords and single notes, while the Piano part provides a harmonic accompaniment with chords and moving lines in both hands. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

The image shows a page from a musical score for the piece 'Lento' by Franz Liszt. The score is written for piano and violin. The piano part is in the lower register, with a key signature of three sharps (F# C# G#) and a 3/4 time signature. The violin part is in the upper register, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Lento'. The score includes a 'legato sempre' instruction for the violin part. The music features complex harmonic structures with many accidentals and a flowing, melodic line in the violin.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of three sharps (F#, C#, G#). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The music is in common time (C). The score consists of five measures. The first measure has a treble staff starting with a quarter note G4, followed by a half note A4, and a quarter note B4. The bass staff has a quarter note G2, followed by a half note A2, and a quarter note B2. The second measure has a treble staff starting with a quarter note C5, followed by a half note D5, and a quarter note E5. The bass staff has a quarter note C3, followed by a half note D3, and a quarter note E3. The third measure has a treble staff starting with a quarter note F5, followed by a half note G5, and a quarter note A5. The bass staff has a quarter note F3, followed by a half note G3, and a quarter note A3. The fourth measure has a treble staff starting with a quarter note B5, followed by a half note C6, and a quarter note D6. The bass staff has a quarter note B3, followed by a half note C4, and a quarter note D4. The fifth measure has a treble staff starting with a quarter note E6, followed by a half note F6, and a quarter note G6. The bass staff has a quarter note E4, followed by a half note F4, and a quarter note G4. The score ends with a double bar line.

Etwas schneller.

Holzbl.
Str. I. *dim.*

p

p Engl. H.
Hörner.
Pauke u. Bassi.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is D major (two sharps). The time signature is 2/4. The music is in common time (C). The score consists of two systems. The first system has four measures. The second system has four measures. The voice part is written in the upper staff, and the piano accompaniment is written in the lower staff. The piano accompaniment features a prominent bass line with eighth notes. The score is labeled "The Rose Tree" at the top. The tempo is marked "Allegretto". The score is for a vocal soloist and piano.

The first system of the musical score for 'Die Lorelei' features a piano introduction. It consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#). The upper staff includes parts for 'Fag. B. Clar.' (Bassoon and Clarinet), 'Horn.', and 'Vcl.' (Violoncello). The lower staff includes parts for 'Hörner.' (Horns) and 'Vcl.'. The music begins with a series of chords and moving lines, marked with a dotted line and the instruction *più f*. The system concludes with a *dim.* (diminuendo) marking over a sustained chord.

Pos. Engl. H. Hörner. Tromp. Hörner.

First system of the score, featuring woodwinds and brass. The key signature is three sharps (F#, C#, G#). The system includes parts for Pos. (Positone), Engl. H. Hörner. (English Horn), and Tromp. Hörner. (Trumpet Horn). There are triplets and eighth notes throughout.

Clar. Engl. Horn.

Second system of the score, featuring woodwinds. The key signature is three sharps. The system includes parts for Clar. Engl. Horn. (Clarinet in English Horn). There are triplets and eighth notes throughout.

Holzbl. Tromp.

Third system of the score, featuring woodwinds and brass. The key signature is three sharps. The system includes parts for Holzbl. (Woodwind) and Tromp. (Trumpet). There are triplets and eighth notes throughout.

Etwas schneller.

dim. *p* Br. Horn.

Fourth system of the score, featuring brass. The key signature is three sharps. The system includes parts for Br. (Brass) and Horn. (Horn). The tempo marking "Etwas schneller." is present. Dynamics include *dim.* and *p*.

Viol. Q Clar.

Fifth system of the score, featuring woodwinds. The key signature is three sharps. The system includes parts for Viol. (Violin) and Clar. (Clarinet). A large slur covers the system. Dynamics include *Q* and *Clar.*

Fl. Clar. Viol. Engl. H. *dim.*

p *f*

Sixth system of the score, featuring woodwinds and brass. The key signature is three sharps. The system includes parts for Fl. Clar. (Flute Clarinet), Viol. (Violin), and Engl. H. (English Horn). Dynamics include *p*, *f*, and *dim.*

R Recitat.

p Str. I. 3

Primo. Harfe u. Hörner. Hörner.

rit. dolce *mf* Pos. Tuba. *dolce* Harfe.

Blech Bl. *mf* *dolce*

mf *dolce*

S Str. I. Holzbl. Harfe. *p* Blech Bl. *mf*

p Blech Bl. *mf*

Blech Bl. *mf* *dolce*

mf *dolce*

mf *dolce*

Fl. Ob. Fl. Ob. Clar. **R Recitat.**

p Str. I.

Str. I. u. Harfe. Clar. *poco rit.* *dolce*

Viol. Fl. Clar. Str. I. *dolce*

Holzbl. S Blech Bl. Str. I. Harfe. *p*

Str. I. Harfe. Fag. *dolce* *mf* Tromp. Horn.

dolce

T Etwas langsamer.

Harfe. *p*

Pos. Tuba.

legato sempre

cresc. sempre

Pos. Tuba.

cresc. sempre

Pos. Tuba. 1

mp

p

cresc. sempre

Horn.

f

Pos. *p*

T Etwas langsamer.

First system of musical notation. The piano part (left) features a melodic line with sixteenth-note runs and slurs, marked with *p* (piano) and *Harfe.* (harmonic). The clarinet part (right) has a similar melodic line. The tempo marking *T Etwas langsamer.* is at the top.

Second system of musical notation. The piano part continues with complex textures, including chords and sixteenth-note patterns, marked with *dim.* (diminuendo) and *cresc. sempre* (crescendo sempre). The clarinet part has a melodic line with slurs and sixteenth-note runs.

Third system of musical notation. The piano part features a melodic line with slurs and sixteenth-note runs, marked with *p cresc. sempre*. The clarinet part has a melodic line with slurs and sixteenth-note runs.

Fourth system of musical notation. The piano part features a melodic line with slurs and sixteenth-note runs, marked with *f* (forte) and *dim.*. The clarinet part has a melodic line with slurs and sixteenth-note runs.

Fifth system of musical notation. The piano part features a melodic line with slurs and sixteenth-note runs, marked with *mp* (mezzo-piano) and *B. Clar. Hörner.* (Bass Clarinet Horns). The clarinet part has a melodic line with slurs and sixteenth-note runs, marked with *cresc. sempre* and *p*.

Sixth system of musical notation. The piano part features a melodic line with slurs and sixteenth-note runs, marked with *f* and *dim.*. The clarinet part has a melodic line with slurs and sixteenth-note runs.

First system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is also in bass clef and contains a bass line with sixteenth notes and rests. A dynamic marking *p* (piano) is present. A woodwind part for Flute (Fag.) is indicated by a bracket and a single note. A tuba part is indicated by a bracket and a single note.

Second system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the bass line. A tempo marking *poco rit.* (poco ritardando) is present. A woodwind part for Flute (Fag.) is indicated by a bracket and a single note. A tuba part is indicated by a bracket and a single note.

Third system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the bass line. A woodwind part for Flute (Fag.) is indicated by a bracket and a single note. A tuba part is indicated by a bracket and a single note.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the bass line. A woodwind part for Flute (Fag.) is indicated by a bracket and a single note. A tuba part is indicated by a bracket and a single note.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the bass line. A woodwind part for Flute (Fag.) is indicated by a bracket and a single note. A tuba part is indicated by a bracket and a single note.

Sixth system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the bass line. A woodwind part for Flute (Fag.) is indicated by a bracket and a single note. A tuba part is indicated by a bracket and a single note. A tempo marking *più f ma sempre dolce* (faster but still sweet) is present.

Clar. *p* Ob. *poco rit.*

dolce Str. I. Hörner.

Clar. Fl.

più f ma sempre dolce

The musical score is divided into six systems. The first two systems are for the piano, featuring intricate textures with triplets, sixteenth-note runs, and dynamic markings such as *sf* (sforzando), *dim.* (diminuendo), and *poco rit.* (poco ritardando). The third system includes woodwind entries for the *Br.* (Bassoon) and *Fag.* (Fagotto), with tempo and mood changes: *p a tempo*, *etwas bewegter*, and *mp cresc. ed acceler.*. A section marked *V* (Violoncello) follows. The fourth system features the *Clar. Br.* (Clarinet Bassoon) with a *ten.* (tenor) line, playing *breit* (broadly) and *ruhiger* (more calmly). The fifth system continues the piano texture with the instruction *legato sempre*. The final system shows the *Br.* (Bassoon) and piano accompaniment with *cresc.* (crescendo) and *Vel.* (velocity) markings.

Fl. *tr*

sf Clar. *dim.*

Ob. *etwas bewegter*

poco rit. *p a tempo*

Fl. Ob. Viol.

mp *cresc. ed acceler*

V Fl. Clar. *ten.*

f *breit*

Viol. Engl. Horn. *ruhiger*

Ob. Viol.

Clar. *cresc.*

Br.

mf

mp

B. Clar.

dolce

B. Clar.

mf

Fag.

dim.

W

Hörner.

espress.

Vel.

Fag.

Br. Vel.

cresc.

mf

Fag. Hörner.

Str. I.

p beginnend, allmählig steigernd

Br.

Fl. *mf* *mp*

Ob. *dolce*

Clar. Viol. *mf* Engl. Horn. Engl. H.

W *dim.* *espress.* Clar. Horn. Clar. Hörner.

Clar. Fl. *cresc.*

mf *p* *beginnend, allmähig steigernd* Clar. Viol.

Br.
Clar.

System 1: Bass clef, key signature of three sharps (F#, C#, G#). The upper staff features a melodic line for Br. (Bassoon) and Clar. (Clarinet). The lower staff features a rhythmic accompaniment of eighth notes.

X
Fag. Vel. Horn. Fag.

System 2: Treble and bass clefs, key signature of three sharps. The upper staff features a melodic line for Fag. Vel. (Bassoon), Horn. (Horn), and Fag. (Bassoon). The lower staff features a rhythmic accompaniment of eighth notes.

Hörner. Fag. Br.

System 3: Bass clef, key signature of three flats (Bb, Eb, Ab). The upper staff features a melodic line for Hörner. (Horns), Fag. (Bassoon), and Br. (Bassoon). The lower staff features a rhythmic accompaniment of eighth notes.

Horn. Fag. Horn.

System 4: Bass clef, key signature of three flats. The upper staff features a melodic line for Horn. (Horn), Fag. (Bassoon), and Horn. (Horn). The lower staff features a rhythmic accompaniment of eighth notes.

Br. Fag. Fag.

System 5: Bass clef, key signature of three flats. The upper staff features a melodic line for Br. (Bassoon), Fag. (Bassoon), and Fag. (Bassoon). The lower staff features a rhythmic accompaniment of eighth notes.

p Horn. Fag. C. Fag. Br. Fag. Horn. cresc. sempre e rit.

System 6: Bass clef, key signature of three flats. The upper staff features a melodic line for p (piano), Horn. (Horn), Fag. (Bassoon), C. Fag. (C. Bassoon), Br. (Bassoon), Fag. (Bassoon), and Horn. (Horn). The lower staff features a rhythmic accompaniment of eighth notes. The system concludes with a double bar line and a final chord.

Viol.

Fl. Viol. Fl. Ob. Viol.

Viol. Clar.

X_{Fl.}

Viol. Ob.

f Tromp. Clar. Tromp.

sempre dim.

Clar. Engl. H.

Viol.

Clar. Engl. H. Viol.

rit.

Horn. Br. Horn.

p

2

Straff im Rhythmus, die Achtel langsamer als vorher.

Vel. Fag. C. Fag.

mp

Str. I. Hörner. Tromp.

Tromp.

Clar. Fag.

Br.

Fag. Hörner.

Str. I.

Fag.

p.

cresc. -

Vel.

f

Tromp.

Hörner.

The musical score is written for a symphony orchestra. It begins with a piano introduction in 6/8 time, marked *mp*. The first system features the Violoncello (Vel.), Contrabass (C. Fag.), and the first strings (Str. I.). The second system introduces the Trombones (Tromp.) and Clarinet/Fagot (Clar. Fag.). The third system adds the Horns (Hörner.) and the first strings (Str. I.). The fourth system features the Bassoon (Fag.) and the first strings (Str. I.). The fifth system continues with the first strings (Str. I.) and includes a *cresc.* marking. The sixth system features the Violoncello (Vel.), Trombones (Tromp.), and Horns (Hörner.), marked *f*. The score is written in a key with two flats (B-flat and E-flat) and a 6/8 time signature. The tempo is indicated as 'Straff im Rhythmus, die Achtel langsamer als vorher.' (Strict in rhythm, the eighth notes slower than before).

Straff im Rhythmus, die Achtel langsamer als vorher.

mp
Fag. Hörner. Str. I. Tromp.

Ob. Viol.

Fl. Viol.

Viol. Clar. Fl. Ob. Viol. Fl.

Fl. Ob. Clar. *cresc.* Fag. Horn. Br.

Fl. Ob. Clar. *f* Fag. Horn. Br.

First system of musical notation. The upper staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It begins with a piano (*p*) dynamic and features a series of eighth-note chords. The lower staff is also in bass clef with the same key signature and time signature, starting with a half note and then eighth notes. The system concludes with a fortissimo (*ff*) dynamic.

Second system of musical notation. The upper staff is in bass clef with a 6/8 time signature, marked *ff* Pos. Tuba. The lower staff is in bass clef with a 6/8 time signature, marked *mf*. The system ends with a fortissimo (*ff*) dynamic, with labels for Fag. (Bassoon), Engl. Horn. (English Horn), and Vel. (Velocity) above the staff.

Third system of musical notation. The upper staff is in bass clef with a 6/8 time signature, marked *ff* Pos. Tuba. The lower staff is in bass clef with a 6/8 time signature, marked *mf*. The system ends with a fortissimo (*ff*) dynamic.

Fourth system of musical notation. The upper staff is in bass clef with a 6/8 time signature, marked *ff* Pos. Tuba. The lower staff is in bass clef with a 6/8 time signature, marked *mf*. The system ends with a fortissimo (*ff*) dynamic, with labels for Str. I. (String I) and Tromp. (Trumpet) above the staff, and a *cresc.* (crescendo) marking.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of three flats and a 6/8 time signature, marked *f* and *dim.* (diminuendo). The lower staff is in bass clef with a 6/8 time signature, marked *ff* Pos. Tuba. The system ends with a fortissimo (*ff*) dynamic, with a Br. (Bassoon) label above the staff.

Sixth system of musical notation. The upper staff is in bass clef with a 6/8 time signature, marked *mf* Str. I. The lower staff is in bass clef with a 6/8 time signature, marked *mf* Str. I. The system ends with a fortissimo (*ff*) dynamic, with labels for Blech Bl. Fag. (Blech Bassoon), Fag. (Bassoon), and B. Clar. (Bass Clarinet) above the staff.

First system of musical notation. The upper staff begins with a piano (*p*) dynamic and a half note chord. The lower staff features a piano introduction with a half note chord and a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic and a half note chord.

Second system of musical notation. The upper staff includes a half note chord and a half note chord. The lower staff includes a half note chord and a half note chord. The system concludes with a half note chord and a half note chord.

Third system of musical notation. The upper staff includes a half note chord and a half note chord. The lower staff includes a half note chord and a half note chord. The system concludes with a half note chord and a half note chord.

Fourth system of musical notation. The upper staff includes a half note chord and a half note chord. The lower staff includes a half note chord and a half note chord. The system concludes with a half note chord and a half note chord.

Fifth system of musical notation. The upper staff includes a half note chord and a half note chord. The lower staff includes a half note chord and a half note chord. The system concludes with a half note chord and a half note chord.

Sixth system of musical notation. The upper staff includes a half note chord and a half note chord. The lower staff includes a half note chord and a half note chord. The system concludes with a half note chord and a half note chord.

f Hörner.

AA Fag. Vel. *mf* Fag. 3 B. Clar. Vel. 3

3 Br. 3 Clar. 3 B. Clar. Vel. 3 Fag. 3 *cresc.*

Fag. C. Fag. *sempre* 3 3 3 3 *f* *f*

dim. *mf* Hörner.

Horn. Vel. Fag. Hörner. *cresc.*

First system of musical notation, piano part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

Second system of musical notation. The piano part continues. Above the piano staves, woodwind and string parts enter. The woodwinds include Oboe (*Ob.*), Violin (*Viol.*), English Horn (*Engl. H.*), and Clarinet (*Clar.*). The strings are marked *mf*. The system includes a repeat sign and a first ending marked *AA*. The oboe and violin have trills marked with a '3'.

Third system of musical notation. The violin part (*Viol.*) is prominent. The woodwinds continue with the English Horn and Clarinet. The piano part provides a rhythmic base. The system includes a crescendo marking *cresc. sempre* and a first ending marked with a '3'.

Fourth system of musical notation. The woodwinds include Flute (*Fl.*), Oboe (*Ob.*), Violin (*Viol.*), and Clarinet (*Clar.*). The piano part continues. The system includes a forte (*f*) dynamic and a decrescendo marking *dim.*.

Fifth system of musical notation. The string part (*Str. I.*) is the focus, marked *mf*. The piano part continues. The system includes a first ending marked with a '3'.

Sixth system of musical notation. The woodwinds include Oboe (*Ob.*), English Horn (*Engl. H.*), Violin (*Viol.*), and Bassoon (*Fag.*). The piano part continues. The system includes a crescendo marking *cresc.* and a first ending marked with a '3'.

Dreitaktiger Rhythmus.

f Engl. Horn. Hörner. Vel.

dim. Weich. *p* Horn. *mp* Br. Fag.

ger Rhythmus. her.

cresc.

poco sf *dim.* Weich. *p* Horn.

Wie vorher, allmählig immer mehr abnehmend. Engl. Horn. Fag. 3 Str. I. 4

BB

Dreitaktiger Rhythmus.

f *dim.* Fl. Clar. Ob. Fl. Ob.

Weich.

Dreitaktiger Rhythmus.
Wie vorher.

Horn. *p* *mf*

Ob. *cresc.*

Fl. Ob. Clar.

Fl. Ob. Clar. *cresc.*

Fl. Ob.

Weich.

poco sf *dim.* *sempre p* Fl. Ob.

Wie vorher, allmählig immer mehr abnehmend.

Ob. *4* Ob. Clar. *4*

CC

B. Clar. Fag. B. Clar. rit.

Sehr ausdrucksvoll, ruhig.

Br. Engl. Horn. Horn. Fag. Fag.

B. Clar.

Fag. Fag.

Br. Fag. Fag. Vel.

Str. I. Fag. Engl. Horn. Fag. C. Fag.

Clar.

Viol.

Clar.

CC Fl.Ob.

Viol.

Horn.

rit.

Sehr ausdrucksvoll, ruhig.

Fl. Viol.

Horn.

Horn.

Clar. Viol.

Clar.

p

Engl. Horn.

Viol.

DD

Str. I. *sempre p*

Vel.

B. Clar.

Vel.

Br. *dolce*

Vel. *dolce*

Viol. 3

Br.

EE

Str. I. *cresc. sempre*

Pauken.

C. Fag.

Hörner.

Vel. Fag.

C. Fag. Pos. Tuba.

f *poco sf*

Hörner. Engl. Horn.

dim. *p*

weich Br.

Br.

Vel.

Fag.

FF

Clar.

B. Clar.

Vel.

Br.

Vel.

DD

sempre p

Ob.

B. Clar.

Viol.

Viol.

dolce

Horn.

Viol. Ob.

Horn.

EE

Horn.

Viol.

Tromp.

Str. I.

cresc. sempre

Ob.

Fl. Ob. Engl. Horn.

Tromp.

Clar.

f

Fl. Clar. Engl. Horn.

Viol.

poco sf

dim.

p

weich

Horn.

FF

Ob.

Clar.

Viol.

Engl. Horn.

Hörner.

Vel.
3
Hörner.
Fag. Vel.
Fag. Vel.
Bässe.
f Pos.
3
3
dim.
p
poco rit.
attacca

Unverändertes Zeitmaß.

Alt Solo. Rastlos hämmernder Gast der See-le, Sehnsucht, unstätes Kind, wohin? Ewig hastende,

p Str. I.

nie-mals rastende Seh-n-sucht, Seh-n-sucht, sage, was gehrt dein Sinn? Auf lichtlosen Pfaden, was

poco marc.
3
3
rit.

Sopran Solo.

webst du und gräbst du? Zu Nebelgestaden, was schwebst du und strebst du?

Br.

Sehn-sucht, Sehn-sucht, Sehn - - - sucht, sage, wohin, wo - hin?

cresc.
3
3
f Pos. marc.
Pauke.
p rit.
dolce

Ob.
Viol. Hörner.
Br.
Fl. Clar.

Tromp. Hörner.
f
dim
poco rit.
p
attacca

Unverändertes Zeitmaß.

Alt Solo. Rast-los hämmernder Gast der See - le, Sehn-sucht, un-stätes Kind, wo-hin? E - wig ha-stende,

p

nie-mals ra-stende Sehnsucht, Sehnsucht, sa-ge, was gehrt dein Sinn? Auf licht-lo - sen Pfaden, was
rit.

Sopran Solo.

webst du und gräbst du? Zu Ne-bel - ge-sta-den, was schwebst du und strebst du?

Sehn - - sucht, Sehnsucht, Sehn - - sucht, sa-ge, wo-hin, wo - hin?
cresc.
f
marc.
mp
rit.
Hörner.

GG B. Clar. Vel.

Fag. 3

Alt Solo. Und auf den Was-tern legt sich zur Ruh. 3

legato *p dolce*

Ein fried-li-ches Rau-schen, ein Lau-schen der See-le

legato *p Horn. poco rit.*

Bariton Solo. und wallend rau-schen die Wo-gen ihr zu: Chor. Laß ab vom

breit cresc. molto *f*

Sehnen, laß ab vom Seh-nen! Es gibt hie - nie - den kein Ziel, das es stillt, es

gibt, gibt hie - nie - den kein Ziel, das es stillt. Dein Seh - nen ist Wahn! Zu

f Hörner. Vel.

GG

Viol. *3*

Viol. *3* *dolce*

legato sempre

Clar.

Alt Solo. Und

auf den Was - sern legt sich zur Ruh. Ein fried - li - ches

3 *3*

Fl. Clar. *p*

Viol. *3* *legato*

Bariton Solo.

Rau - schen, ein Lau - schen der See - le und wal - lend rau - schen die Wo - gen ihr

sempre pp *poco rit* *dolce*

zu: Chor. Laß ab vom Seh-nen, laß ab vom Sehnen! Es gibt hie-nie - den kein

breit cresc. molto f

Holzbl.

Ziel, das es stillt, es gibt, gibt hie - nie - den kein Ziel, das es stillt! Dein Seh-nen ist Wahn! Zu

f Hörner.

HH lei - den auf Er - den, zu lei - den auf Er - den, zu lei - den auf Er - den, zu lei - den auf Er - den, zu

lei - den auf Er - den ist dir, ist dir be - schie - den, des ew' - gen Wer - deids, des ew' - gen

Wer - deids, des ew' - gen Wer - deids Un - ter - tan. **Tenor Solo.** Und

sehnst du das Leid? **Alt Solo.** Und sehnst du das Leid? **Chor.** Lern' furcht - los es tra - gen, lern'

furcht - los es tra - gen, dir ist die Tröster - in, dir ist die Trösterin, die Trä -

KK ne, die Trä - ne, die Trä - ne ver - lieh'n. Sie wird zum Tau, nach schwülen

HH

lei - den auf Er - den, zu lei - den auf Er - den, zu lei - den auf Er - den, zu lei - den auf Er - den, zu

lei - den auf Erden ist dir be - schie - den,

des ew' - gen Wer - de-leids, des ew' - gen

Wer - de-leids Un - ter - tan.

Tenor Solo. Und sehnst du das Leid?

Alt Solo.

Und

JJ

sehnst du das Leid?

Chor. Lern'

furcht - los es tra - gen, lern' furcht - los es

tra - gen, dir ist die Trösterin, dir ist die Trösterin,

die Trä - - -

KK

ne, die Trä - ne, die Trä - ne ver - lieh'n.

Sie wird zum Tau,

nach schwülen

Ta - - - gen, nach schwü - len Ta - - gen wird herr-lich fruchtbar die Saat er - blüht, wird

herr - lich fruchtbar die Saat er - blüht; **Tenor Solo.** wird herr - lich fruchtbar die Saat er - blüht; **Alt Solo.** wird

herr - lich fruchtbar die Saat er - blüht.

Chor. Der Schmerz ist der Ur - quell, die Freu - de sein

LL
Kind, und Won - ne und We - he, und Won - ne und We - he, und Wonn'und

We - he ver - schwi - stert, ver - schwistert sind, und Won - ne, Wonn'und We - he ver - schwi - stert

Ta - - - gen,nach schwü-len Ta - gen wird herr-lich fruchtbar die Saat er - blühn,wird

Fl. Ob.
p Viol.

herr - lich fruchtbar die Saat er - blühn; **Tenor Solo.** wird herr - lich frucht-bar die Saat er - blühn, **Alt Solo.** wird

Fl

herr - lich frucht-bar die Saat er-blühn;

Fl. Viol.
cresc.
poco accel. *esfz*

Chor. Der Schmerz ist der Ur - quell, die Freu - de sein Kind, und

dim. *f* Blech Bl. *breit* Viol. Holzbl. Br.

LL Won - ne und We - he, und Won - ne und We - he, und Wonn' und We - he ver -

schwellend

schwi - stert, ver - schwi-stert sind, und Won-ne, Wonn' und We - he ver - - schwi - stert

Fl. Ob. Clar.
dolciss. *dim.*

sind. Chor. So

p marc. Horn.

ban - ne dein Ban - gen, so ban - ne dein Ban - gen, so wand - re ge - mach, - so wand - re ge -

Fag. semplice

MM

mach, - so ban - ne dein Ban - gen und wandre ge - mach! Es schwindet die Nacht und es jüngt sich der

p Fag. Vel.

Tag, bis mü - de dein Fuß, und ver - lo - ren der Pfad, und ver - lo - ren der Pfad!

p *sempre p*

Horn.

Fag. *Str. I. dolciss.*

NN

pp

sind. Str. I. Chor. So

p Fag. Hörner.

banne dein Ban-gen, so banne dein Bängen, so wandre ge - mach, - so wandre ge - mach, - so banne dein

Fl. Clar. *simplice*

MM

Bängen und wand-re ge - mach! Es schwindet die Nacht und es jün-gt sich der Tag, bis mü-de dein

Ob. *p* Fl. Clar.

Fuß, und ver - lo-ren der Pfad, und ver - lo - ren der Pfad!

Engl. Horn. *p* Ob

Str. I. *dolciss.*

NN

Viol. *pp*

Engl. Horn.

Engl. Horn.

Horn. *p*

p Tuba.

00 Chor. Das Licht er - lisch, das Licht er - lisch,

Fag. *poco cresc.* *pp* *p*

das Licht er - lisch, das Licht er - lisch, das Licht er -

1 2 3 4 *p* *p*

lisch!

Clar. Fag. *cresc. poco a poco*

Hörner. Pos. *f* *breit*

B. Clar.

PP Chor. Die Er -

dim. *poco rit.* *p*

lö-sung, die Er - lö - sung, die Er - lö-sung, die Er - lö - sung, die Er - lö - sung, die Er -

cresc.

First system of musical notation. The top staff is for Horns, starting with a *p* (piano) dynamic. The bottom staff is for Horns, also starting with a *p* dynamic. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The top staff is for Oboe (Ob.), Violin (Viol.), and English Horn (Engl. H.). The bottom staff is for English Horn (Engl. H.). Dynamics include *poco cresc.* and *p*. A section marked "Chor." begins with the lyrics "Das Licht er - lischt,". The bottom right indicates "Str. I. pp".

Third system of musical notation. The top staff is for Violin (Viol.). The bottom staff is for Violin (Viol.). Dynamics include *p* and *pp*. The lyrics "das Licht er - lischt," are written above the staff.

Fourth system of musical notation. The top staff is for Trombones (Tromp.). The bottom staff is for Trombones (Hörner.). Dynamics include *p*. The lyrics "Licht er - lischt, das Licht er - lischt, das Licht er - lischt!" are written above the staff. A section marked "1" is indicated.

Fifth system of musical notation. The top staff is for Flute (Fl.), Oboe (Ob.), and Violin (Viol.). The bottom staff is for Flute (Fl.), Oboe (Ob.), and Violin (Viol.). Dynamics include *cresc.* and *f breit*. A section marked "3" is indicated.

Sixth system of musical notation. The top staff is for Chorus (Chor.). The bottom staff is for Clarinet (Clar.). Dynamics include *PP*, *dim.*, *poco rit.*, and *cresc.*. The lyrics "Chor. Die Er - lö - sung, die Er -" are written above the staff. A section marked "6" and "1" is indicated. The bottom right indicates "Secondo.".

64 Die Viertel wie vorher die Halben.

lö - sung naht, die Er - lö - sung naht, die Er - lö - sung

legato sempre

naht, die Er - lö - sung naht, die Er - lö - sung, die Er - lö - sung, die Er -

legato sempre

lö - - - sung, die Er - lö - - - sung, Er - - -

p dolce
Br.
legato

lö - - sung, Er - - lö - - sung, die Er - lö - - sung

Horn.
legato sempre

naht, die Er - lö - - sung naht, die Er - lö - sung, Er -

legato sempre

lö - - sung, Er - lö - - sung, Er - lö - - sung,

f
Br.

Die Viertel wie vorher die Halben.

65

lö - - - sung naht, die Er - lö - - - sung

Viol. 3 3 *legato sempre*

naht, die Er - lö - - - sung naht, die Er - lö - - - sung

Cl. Fl.

naht, die Er - lö - sung, die Er - lö - sung, die Er - lö - sung, die Er - lö - sung, *legato*

p

Er - lö - - - sung, Er - lö - - - sung, die Er -

QQ *dolce p*

Ob.

lö - - - sung naht, die Er - lö - - - sung naht, die Er -

Horn.

lö - - - sung, Er - lö - sung, Er - lö - sung, Er - lö - sung,

Fl. Clar. Viol. *f legato*

Engl. Horn.

die Er - lö - - sung, die Er - lö - - sung, die Er - lö - - sung

meno f *cresc.* *breit f*

ff *sempre f* *Str. I.*

dim. *rit.* *Horn.*

poco cresc.

religioso *Chor. die Er-* *B. Clar.*

poco sf *dim.* *Br. Harfe.*

Juli 1893 — Aug. 94.

die Er-lö - sung, die Er-lö - sung, die Er-lö - sung naht,

meno f *cresc.* *f* *breit* *ff* Tromp.

Tromp.₃ Br. *sempre f* Str. I. B. Clar. Fl. Viol. Viol. Ob. Clar. Engl. Horn.

dolce *dim.* *rit.* *p* Clar. Viol. *p*

Clar. Viol. Solo. *poco cresc.* Clar.

religioso *p* Holzbl. *pp* *p* Str. I.

die Er-lö - - - sung naht.

poco sf *dim.* *p* Br. Fl. Viol. *pp* Viol. Harfe.

Juli 1893 — Aug. 94.

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	Inhalt: Präludium — Kleine Gavotte — Sprühregen — Cantabile — Alter Kram — Schwerer Kummer — Kinderwalzer — Alter Tanz — Die Verfolgung — Lied — Schelmstreich — Hochländerin.		2370	Wandelt, Bruno. Op. 21. Jugend-Album. 12 leichte Vortragsstücke	1. 50	2376	— Duett-Album. 20 Duette aus beliebten Opern für 2 B-Trompeten in mittlerer Schwierigkeit	1. —
	Faust-Album. Auswahl beliebter Tänze von Carl Faust.			Inhalt: Marsch der Landsknechte — Mazurka — Fröhlicher Reigen — Scherzino — Ländler — Hans ohne Sorgen — Walzer — Vöglein im Busch — Geschwindmarsch — Tyrolenne — Marsch der Wachtelmannchen — Jagdstück.		2377	Schröder, Carl. Op. 50. Schule für Cornet à Pistons (für den Selbstunterricht)	1. 20
2379 a	— I. Blättlein im Winde. Walzer — Perlen im Wein. Rheinländer — La Zingana. Polka-Mazurka — Theresen-Walzer — Leben und Lieben. Walzer — Quatre Honneurs. Quadrille — Soldaten-Polka — Unter Kameraden. Marsch — Comme il faut. Polka	2. —	2357	Zimmerman, J. Tonleiterübungen für Anfänger (Célèbres Gammes)	— 80	Lieder und Gesänge.		
2379 b	— II. Im Dämmerlicht. Walzer — Auf Flügeln der Nacht. Walzer — Voll Humor. Polka — Bluetten-Walzer — Mürzveilchen. Polka-Mazurka — Dem Zecher beim Becher. Rheinländer — Entre nous. Quadrille — Hundert und Eins. Marsch — Der Fackelzug. Polonaise	2. —	Piano zu 4 Händen.			2359 a	Cornelius, Peter. Op. 8. Weihnachtslieder. Für Sopran	— 60
2379 c	— III. Aus des Hochwalds grünen Bergen. Walzer — Im Freundeskreise. Walzer — Wandern im Lenz. Walzer — Aus dem Böhmerwald. Polka-Mazurka — Moccoll. Quadrille — In wilder Hast. Galopp — Waldmeister. Polka — Trotsköpfchen. Polka — Rebenlaub. Rheinländer	2. —	2371	Brunner, C. T. Op. 31. 6 leichte Rondos über beliebte Operntheemen	1. —	2359 b	— Für Alt (Original-Ausgabe)	— 60
2379 d	— IV. Um Herz und Hand. Walzer — Ein Trompeter-Stückchen. Polka — Aus dem Reiche der Föne. Walzer — In Sammet und Seide. Polka-Mazurka — Leicht zu Fuss. Polka — Schützen-Marsch — Excur-sionen. Walzer — Inter pocula. Rheinländer — Vis à vis. Quadrille	2. —		Inhalt: Postillon von Lonjumeau — Romeo und Julie — Don Juan — Barbier — Nachtlager — Anna Bolena.		2360 a	— Brautlieder. Für Sopran	— 60
2379 e	— V. Quellengeister. Walzer — Den Sorgen Trotz. Walzer — O holde, schöne Jugendzeit. Walzer — Reiner Wein. Rheinländer — Mit Fächer und Mantilla. Polka-Mazurka — Neigen im Reigen. Quadrille à la Cour — Die Wilderer. Galopp — Im Boudoir. Polka — Mylady. Polka	2. —	Violine solo.			2360 b	— Für Alt	— 60
			2350 a	Waldteufel-Album I. 11 Walzer	1. 20	2361	— Album. 22 ausgewählte Lieder für Mittelstimme	1. —
			2350 b	Waldteufel-Album II. 10 Walzer	1. 20		— elegant gebunden	2. 50
			1282 b	Walzer-Album II. 10 Walzer	1. 20		Inhalt: 1. Untreu. 2. Veilchen. 3. Wiegenlied. 4. Schmetterling. 5. Nachts. 6. Denkst Du an mich? 7. Trauer. 8. Angedenken. 9. Ein Ton. 10. An den Traum. 11. Treue. 12. Trost. 13. In Lust und Schmerzen, in Kampf und Ruh. 14. Komm, wir wandeln zusammen im Mondschein. 15. Möcht im Walde mit dir gehn. 16. Botschaft. 17. Schlummerndes Kind. 18. Auf eine Unbekannte. 19. Ode. 20. Zum Ossa sprach der Pelion. 21. Auftrag. 22. Preciosens Sprüchlein.	
			1282 c	Walzer-Album III. 10 Walzer	1. 20	2362	Loewe-Album. Ausgabe für tiefe Stimme (Bass oder Alt). Band 2. 27 Lieder und Balladen	2. —
			Violine und Piano.				— elegant gebunden	3. 20
			Ouverturen-Album. Auswahl beliebtester Ouverturen, arrangirt von Max Schultze.			2378	Werner, Theodor. 6 Heitere Lieder	1. 20
				— Bd. I-V elegant gebunden à	3. —		Inhalt: Warte und sei still — Das Brünlein — Nun flattern wieder durch die Luft — Unterm Fliederbaum in der Johannisnacht — Erntelied für Annelise — Garbenbinden.	
			2372 a	— I. (Don Juan. Zaubersflöte. Figaro. Egmont. Freischütz. Jubel-Ouverture)	1. 50	Männerchöre.		
			2372 b	— II. (Zigeunerin. Maritana. Felsenmühle. Norma. Calif. Barbier)	1. 50	2349	Männerchor-Album. 65 Gesänge, herausgegeben von Edm. Parlow.	— 80
			2372 c	— III. (Oberon. Rosamunde. Ruy Blas. Diebische Elster)	1. 50	2349 a	— — — — — Partitur Stimmen à	— 50
			2372 d	— IV. (Fra Diavolo. Postillon. Lustige Weiber. Nachtlager. Weisse Dame)	1. 50			
			2372 e	— V. (Tell. Hugenotten. Zampa. Si j'étais Roi. Stumme)	1. 50			

No.	Clavierschulen.	M. Pf.
2083	Beyer. Op. 101. Vorschule für Kinder im zartesten Alter. Mit deutsch - englisch - spanischem Text	1. 50
2084 a	— dito mit deutsch - russisch - französischem Text	1. 50
2084 b	— dito mit böhmisch - polnisch - portugiesischem Text	1. 50
1164	Cramer. Pianoforteschule	1. 20
1780	Czerny. Op. 599. Erster Wiener Lehrmeister (Cl. Schultze) in 2 Heften	1. —
1799-1800	— — — — —	— 50
2240	A. Eccarius-Sieber. Meisterschafts-System zur Aneignung solider Klaviertechnik. Die Schulung der Hand, die Aus- bildung des Taktgefühls für künstlerische Ausübung des Klavierspiels durch schnellfördernde, rhythmisierte, den Forderungen der modernen Technik angepasste Übungen in allen Tonarten.) Deutsch - englisch - französischer Text	2. —
534-43	Köhler, Louis. Op. 249. Praktischer Lehrgang des Clavier- spiels. (Deutsch-englisch-französischer Text.) 10 Bände à	1. 50
Weitest verbreitetes Studienwerk des berühmten Pädagogen, vollständig lückenlos fortschreitend. Die Schule bringt in wohlüberdachtem Wechsel Mechanisches (reine Fingerübungen und kleine Etuden) und Unterhaltendes (Märsche, Volks-, Opern-, Tanzmelodien etc.), Instruktives und Ideales und bildet zugleich eine vortreffliche Anthologie unserer Classiker. Köhlers Praktischer Lehrgang ist in Gebrauch an nachstehenden Lehrerbildungs- und Präparanden-Anstalten Deutschlands: Alzey, Aulrich, Barby, Bensheim, Büren, Colmar, Dillenburg, Friedberg i. H., Gaudenz, Halberstadt, Königsberg i. N., Landeck, Löbau i. W., Osterode i. O., Rosenberg, Rütten, Schlichtern, Schwetzwitz, Speyer, Straubing, Verden, Warendorf, Weimar, Werl, ferner an zahlreichen dergleichen Anstalten in Oesterreich-Ungarn, Holland, Belgien, England, Vereinigte Staaten von Nord-Amerika etc.		
	Leitfaden dazu von Herm. Bender	— 50
568	Köhler, Louis. Kleine theoretisch-praktische Clavierschule Inhalt: Allgemeine Musiklehre und leichte Übungsstücke, als Einleitung zu vorstehendem Praktischen Lehrgang.	— 50
533	Schulz, F. A. Populäre Clavierschule	3. —
572-74	Wohlfaht, Rob. Op. 90. Erster Clavier-Unterricht. (Deutsch - englisch - französischer Text.) 3 Bände	à 1. —

Classiker für die Jugend.

Sehr leichte Bearbeitungen berühmter Werke von **W. Lenz.**

Zweihändig. 10 Bände à Mk. 1. 20.

1257 Bd. 1. Bach.	1260 Bd. 4. Haydn.	1263 Bd. 7. Weber.
1258 Bd. 2. Beethoven.	1261 Bd. 5. Mozart.	1277 Bd. 9. Mendelssohn.
1259 Bd. 3. Händel.	1262 Bd. 6. Schubert.	1699 Bd. 10. Schumann.

1264 Bd. 8. Chopin, Dussek, Field, Hummel, Steibelt etc.

Vorstehende Bände enthalten je 80 der beliebtesten Compositionen classischer Componisten in sehr leichter Spielart und ohne Octavenspannung. Von sämtlichen Classikern und Romantikern wird hier in bequemer Arrangement das Schönste aus verschiedenen Werken geboten; dabei haben die meisten Stücke den Vorzug, kurz zu sein, so dass Kinder immer bald zu einem andern übergehen können.

Ebenso wie die Arrangements zu 2 Händen eignen sich auch die Ausgaben zu 4 Händen, für Violine und Piano resp. Flöte und Piano, enthaltend je 20 Stücke, ganz besonders zum Vortrage im häuslichen Kreise. Die Arrangements sind ganz dazu ange-
than, Lust und Liebe zur Musik zu wecken und zu fördern.

Vierhändig. 6 Bände à Mk. 1. 50.

1265 Bd. 1. Beethoven.	1266 Bd. 2. Mozart.	1700 Bd. 6. Schumann.
1337 Bd. 3. Bach, Händel, Haydn.	1338 Bd. 4. Schubert, Weber, Mendelssohn.	
1339 Bd. 5. Chopin, Field, Hummel, Rameau, Steibelt etc.		

Violine und Piano. 10 Bände à Mk. 1. 50.

1267 Bd. 1. Bach.	1270 Bd. 4. Haydn.	1273 Bd. 7. Weber.
1268 Bd. 2. Beethoven.	1271 Bd. 5. Mozart.	1278 Bd. 9. Mendelssohn.
1269 Bd. 3. Händel.	1272 Bd. 6. Schubert.	1721 Bd. 10. Schumann.

1274 Bd. 8. Chopin, Dussek, Hummel, Kuhlau, Steibelt etc.

Flöte und Piano. 10 Bände à Mk. 1. 50.

1323 Bd. 1. Bach.	1326 Bd. 4. Haydn.	1329 Bd. 7. Weber.
1324 Bd. 2. Beethoven.	1327 Bd. 5. Mozart.	1331 Bd. 9. Mendelssohn.
1325 Bd. 3. Händel.	1328 Bd. 6. Schubert.	1722 Bd. 10. Schumann.

1330 Bd. 8. Chopin, Dussek, Hummel, Kuhlau, Steibelt etc.

Litolff's Akademische Ausgabe der Pianoforte-Classiker.

Kritisch revidirt und für das Studium bezeichnet von

Heinrich Germer, Conrad Kühner, Willy Rehberg, Clemens Schultze.

Diese neue Einzelausgabe classischer Clavierwerke nimmt besonders Rücksicht auf die Erfordernisse des Unterrichts. Sie enthält den correcten Notentext der Werke mit **genauen Angaben über Spielweisen und Phrasierung**, sowie **Angaben über Ausführung der vorkommenden Verzierungen und einen wirklich praktischen Fingersatz.**

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9005. Sonate in C moll. Op. 10 No. 1	— 75
9006. Sonate in C moll. Op. 13	1. —
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9009. Sonate in As dur. Op. 26	1. —
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9011. Sonate in Cis moll. Op. 27 No. 2	— 50
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9043. Frühlinglied (Lied ohne Worte No. 30)	— 30
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Zweihändig à 30 Pfg. — Vierhändig à 50 Pfg. (mit * à 60 Pfg.). — Violine & Piano (mit † bezeichnet) à 50 Pfg.

Adam. * La Reine d'un Jour. — † Le Roi d'Yvetot. † Postillon von Lonjumeau. — † Si j'étais Roi.
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Balfe. † Zigeunerin (La Bohémienne).
Beethoven. † Coriolan. — † Egmont. — † Fidelio. König Stephan. — † Leonore No. 1. Leonore No. 2 — * Leonore No. 3. — Namensfeier. † Prometheus. — † Ruinen von Athen. Weihe des Hauses (L'Inauguration).
Bellini. † Nachtwandlerin (Sonnambula). † Norma. — † Pirat. — † Puritaner. † Romeo und Julie. — † Unbekannte (Straniera).
Boieldieu. † Calif von Bagdad. — † Johann von Paris. † Weiße Dame (La Dame blanche).
Cherubini. Lodoiska. — Wasserträger.
Cimarosa. Heilmliche Ehe (Le Mariage secret).
Conradi. Berlin, wie es weint und lacht.
Donizetti. Anna Bolena. — † Belisario. — Fausta. Favoritin. — Gemma di Vergi. † Liebestrank (L'Elisir d'Amore). † Linda di Chamounix. — † Lucrezia Borgia. † Lucia di Lammermoor. — † Regimentstochter.
Gluck. Alceste. — Armide. — † Iphigenie in Aulis. Iphigenie in Tauris. — Orpheus.

Halévy. * Jüdin. — * Musketiere der Königin. * Thal von Andorra.
Hérold. † Zampa.
Kalliwoda. * Ouverture in F. Op. 44.
Kreutzer. † Nachtlager (Une Nuit à Grenade).
Leutner. * Fest-Ouverture.
Lindpaintner. * Faust. — * Vampyr.
Lortzing. † Czaar und Zimmermann. † Undine. — † Waffenschmied. — * Wildschütz.
Maillart. Glöckchen des Eremiten (Les Dragons de Villard).
Marschner. * Hans Heiling. — * Vampyr. — * Tempel und Jüdin.
Méhul. * Die beiden Blinden (Les Aveugles de Tolède). — † Joseph. — † Jagd Heinrich IV.
Mendelssohn. * Athalia. * Hebriden (La Grotte de Fingal). * Heimkehr aus der Fremde. * Hochzeit des Camacho. * Meeresstille und glückliche Fahrt. * Ouverture für Harmoniemusik. * Paulus. — † Ray Blas. — † Schöne Melusine. * Sommernachtsstraum. * Trompeten-Ouverture.
Meyerbeer. Afrikanerin. * Hugenotten. * Nordstern. * Robert der Teufel.

Mozart. † Così fan tutte. — † Don Juan. † Entführung (L'Enlèvement). † Figaro. — † Idomeneo. † Schauspieldirector (L'Impresario). † Titus. — † Zauberflöte.
Niccolai. † Lustige Weiber von Windsor.
Paër. * Sargino. — * Sophonisbe.
Reissiger. † Yelva. — † Felsenmühle.
Rossini. † Barber von Sevilla. Belagerung von Korinth. † Diebische Elster (La Gazza ladra). Elisabeth. — † Italienerin in Algier. † Othello. — † Semiramis. † Tancred. — † Wilhelm Tell.
Schmidt. Militair-Befehl.
Schubert. * Alfonso und Estrella. * Fierrabras. — † Rosamunde.
Schumann. * Genoveva. * Julius Cäsar. — * Manfred.
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Spontini. * Ferdinand Cortez. * Olympia. — * Vestalin.
Wallace. † Maritana.
Weber. Abu Hassan. — † Euryanthe. † Freischütz. — † Jubel-Ouverture. † Oberon. — † Peter Schmolli. † Preciosa. — † Rübezahl. Sylvana. — Turandot.



COMPOSITIONEN VON PAUL KUCZYNSKI

No.	Piano solo.	Preis
2403	Sämtliche Stücke zu 2 Händen	3. —
Inhalt: Fünf Lyrische Blätter — Zwei Kinderstücke — Romanze — Sonate — Carnevals-Walzer — Ein Phantasiestück — Humoreske — Variationen über ein Original-Thema — Pantomimischer Tanz aus der Oper Margrita — Ein Nachklang — Intermezzo.		
	Piano à 4 mains.	
2404	Variationen, Fuge und Ländler	1. 50
2405	Die Fahrt zum Licht. Eine symphonische Dichtung für grosses Orchester und Chorgesang. Für Pianoforte zu 4 Händen, bearbeitet von <i>H. Franke</i>	1. 50
	Lieder und Gesänge.	
2406	Sämtliche Lieder und Gesänge für eine Singstimme und Pianofortebegleitung	2. —
Inhalt: Wie liegt im Mondenlichte begraben nun die Welt — So hat noch niemand mit mir getan! — Grüss Gott, du lieber Frühlingswind — Ich bin mit meiner Liebe vor Gott gestanden — Sinnend an des Meeres Welle, das den Liebsten trennt — Die Nacht ist feucht und düftig, der Wind pocht an — Fein Rösslein, ich beschlage dich — Im wunderschönen Monat Mai, wo alle Knospen sprangen — Und wüsstest's die Blumen, die kleinen, wie tief verwundet — wenn ich in deine Augen seh', so schwindet all mein Leid — Du bist wie eine Blume, so hold und schön und rein — Aus meinen grossen Schmerzen mach' ich die kleinen Lieder — Sie liebten sich beide, doch keines wollt' es dem andern gestehn — Ich wollte, meine Schmerzen ergössen sich — Mädchen mit dem roten Mündchen, mit den Auglein süss — Wo ich bin, mich rings umdunkelt Finsternis — Mit schwarzen Segeln segelt mein Schiff — Ich halte ihr die Augen zu und küsst' sie auf den Mund — Es war ein alter König, sein Herz war schwer — Das ist ein Brausen und Heulen — Ueber die Berge steigt schon die Sonne — Grüss Gott, mein Herz voll Herrlichkeit — Du reizendes Weib, dessen Augen so schwarz — Wohlauf, die Luft geht frisch und rein! — Bist du bei mir, geh' ich mit Freuden — Gib dich zufrieden und sei stille — Lied des Spielmanns Reimar: Du armes Kind, du siehst dahin! — Gesang der Margrita: Still steht mein Herz! — Gesang des Turmwächters: Wehlich glühend erdämmert's von fern — Ganymed: Auf schweigendem Bergesgipfel der Knabe des Tales ruht — Gesang an die Ruhe: Wehe, wehe, ach, wehe!		
	Chorwerke.	
2407	Die Fahrt zum Licht. Eine symphonische Dichtung für Soli, Chor und Orchester. Klavierauszug von <i>H. Franke</i>	1. —
2407a	Chorstimmen, die Soli mit enthaltend	à —. 30
2408	Ein Neujahrsgesang. Für gemischten Chor, Alt- und Tenor-Solo und Orchesterbegleitung. Klavierauszug	— 60
2408a	Chor- und Solostimmen	à —. 20
2409	Des Rodensteiners Ritt zum Mond. Für Tenor-Solo, Männerchor und Orchester. Klavierauszug	— 60
2409a	Chorstimmen	à —. 20
2410	Aus der Bergpredigt. Für Bariton-Solo und gemischten Chor mit Orchesterbegleitung. Klavierauszug	— 60
2410a	Chorstimmen	à —. 20
2411	Die Geschenke der Genien. Eine Dichtung für Frauenchor und eine Frauen-Solostimme mit Orchester. Klavierauszug	1. —
2411a	Chorstimmen	à —. 30
2412	Psalm 130. Für gemischten Chor, Sopran-Solo und Orchester. Klavierauszug	1. —
2412a	Chorstimmen, Sopran-Solo mit enthaltend	à —. 20